

UP STAIRS CLUB

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Chicago, Illinois

An Educational Group

With Chicago's Metropolitan population hitting six million one hundred and fifty thousand in the recent census reports you would think in that horde there might be a few more culturally minded people than there are...The Lyric Opera has to work all year long in an attempt to fill the opera house for a short season of six or seven weeks...and still rarely have a sell-out...the Art Institute and the Symphony do well enough due to bequests from wealthy patrons but what of the dance...Anyone putting on anything serious in dance in Chicago naturally does it at their own expense with not even the help of an audience that will buy enough seats to fill a house...you hear of groups with filled houses but they are filled because their house only seats 300 people or the house is "papered"-in other words the seats are given away...if you give a school recital like the commercially minded schools and play on that old 'parental doting' of their young you can fill the opera house...but approach Art - then no! It is really a disgrace to a city of this size...Consider also all the theatres that have disappeared in the past ten years and are now parking lots - with about four more to go down within the next year...what will we have but a bunch of convention halls unfit for good theatre....Now on the more pleasant side ...MRS. REILLY left for an extended visit with BILLY in Holland on June 16th...SHEILA will fly to Europe after her summer at Interlochen to stay there long enough to see the Edinburgh Festival the end of September...JOAN GREEN also left on a trip to Denmark and England for the summer...Tiny MARIA NICHOLS was one of two children chosen from the Chicago area to be given a trip to Greece this summer at the expense of the Greek government...the group of children from all over the country leave August 6th and are to be conducted on their tour by a group of famous Greek educators...POLLY HARDING left a few days after her graduation for New York and is now working in the ballet at Radio City Music Hall...another modern minded pupil of SC will be studying with

Hanya Holm out in Colorado - none other than KATHY POSIN...ASTA NELSON also left for Europe to spend the summer in her native Norway...CAROL HOOVER who did such a beautiful job on our lights the past two seasons will spend the summer in Central City, Colorado working with Clive Ricabaugh...On the local scene there is considerable activity...two former SC pupils had prominent parts in Melody Top's Oklahoma recently...CHAUNCE CONKLIN and AL FIORELLA...Al was Curly in the Ballet and Chaunce was Will Parker....MARY LU WADAS is in the group out in Shady Lane...KAROLY BARTA danced for six weeks in Milwaukee in Brigadoon...MARY LOU GODVIN has for sometime been performing as a skater in the Boulevard Room Show...PAT HEIM recently joined the ranks of SC dancers in Music Man in the New York Company...DOROTHY SLESSMAN ADAMS spent two or three weeks here recently with her husband and baby...and was dancing very well, too...KATHLEEN GILMORE has been working with the group that are giving Pajama Game at the old Theatre on Clark street known as the Encore Theatre ...COLLEEN KELLY has been dancing the part of Louise in the Music Theatre production of Carousel...YVONNE BROWN will again be doing the choreography for the Brush Hill Summer Theatre in Hinsdale this summer...Li'l Abner will be their first show...WINI GLASSNER is now among those who have joined the ranks of Chicago Public School teachers...others in the school are DIANA SEBUCK, TAMARA BASCOFF and SHIRLEY EPSTEIN...in the fall we will be losing our GORDANA ARSENEYVICH to the University of Miami where she won a five year art scholarship...the Chicago Ballet Company have been dancing excerpts of Ruth Page's Merry Widow at the Trade Fair ...new in the group are JAMES MORSKI and ANN BRADFORD...DOLORES LIPINSKI, ETTA BURO and KAROLY BARTA are all veterans now in the group...WILLIARD GLUCK left to join the Polka show sometime back and is said to be doing well...there is a rumor that BARTA will go with the Belgian Flag Wavers as choreographer at the end of the Fair...FRUMETH HIRSH has been asked by

Miss PAGE to be with the Chicago Ballet Company this fall...MARY ELLEN JACKSON MATTIG on the 9th of July added the name of NOWICKI to that impressive array of names...we do hope you will be very happy MARY ELLEN...two former SC girls who keep busy (although married) close to the dance are DIANE SPERBERG TALMADGE and KIM MICHEL BADGER - both in California...DIANE in teaching and KIM in little theatre groups...DIANE writes - "I do hope you both don't get dreadfully discouraged when your students don't go on professionally. I have been so happy with the decision you helped me make. I loved working with Miss Hubbard and with the Madison Civic Symphony and I'm enjoying teaching here in Los Angeles. I think about my wonderful winters and summers with you so often and am so very thankful for what you gave me and helped me to achieve."...don't think we under estimate the importance of the non-professional students...sometimes they do even more good to the dance...here at home the Summer Course brings students - boys and girls from as far west as Vancouver B.C. and Seattle to Ohio and North Carolina - from Texas and Kansas to Wisconsin and northern Michigan...naturally the bulk are from the mid-west and many of these boys and girls who have come for summer school in the past are now well ensconced in the dance profession...KELLY BROWN came from a small town in Kentucky...JAMES MOORE from Muncie, Indiana...ANN BRADFORD from Spokane...MARY LOU GODVIN from Minneapolis...JOHN WIDMER from Kansas City and JUANITA HEIM from the Ozarks...both Mr. S and Mr. C have a very kindly feeling and respect for these students who come from smaller towns because Mr. S came from Plankinton, South Dakota and Mr. C from Lincoln, Montana...BRIAN PETERMAN comes all the way from Vancouver B.C. where he is a pupil of the Grace Macdonald School...Mr. C taught there last November and offered BRIAN an SC scholarship...later in the season he was offered one by the Canadian National Ballet in Toronto - we are happy he came here...Everybody was happy to see PAUL KRUMM back again this year - at this point he says he will be up to stay next year when he finishes school...another likely prospect is TRUMAN FINNEY from Quincy...little NADINE NAKAKO from Seattle made many friends in the school during

her very short stay...PATTI GARLAND is one who will bear watching in the future - she hails from Kansas...this summer finds many more young boys in the classes - fourteen in the intermediate class in the morning...of the local boys MICHAEL GAVIN has made the most improvement with a little under a year's training under his belt...however there is no shortage of good girls coming up - headed by KAREN KRYCH, TONI KUTYNA and FRUMETH HIRSCH who are prominent as leaders in the classes...

REPRINT OF ANN BARZEL'S REVIEW in the Chicago American

The Stone-Camryn Ballet gave an entertaining and artistically stimulating program in St. Alphonsus Auditorium yesterday afternoon.

"In My Landscape", the chief new work, was very successful. The program noted that the story line was based on the Seven ages of man. It seemed a more personal statement than that. Tenderness, nostalgia, and a feeling for things American that is definitely the artistic tone of Choreographer Walter Camryn's work colored the ballet.

Interspersed with narrative from Gertrude Stein's lectures, the piece was a stream - of - consciousness dance - a remembrance and an appreciation of little and basic things - a sea shell, a flower, a friend, a dream. Camryn was the prime figure, moving thru the ballet surrounded by a large cast that fell in with the evocation of poetic experiences.

Childhood was handled delicately with endearing bits by Dean Badoloto, Debby Krych, and Lauriel Parker. Jane Bockman danced with her special grace, and John Neumeier as narrator and several roles, was notable.

The excellent and original score was by Lora Aborn. Robert Wolf designed effective projections and the lighting was by Carol Hoover.

Camryn revived some of the Americana he pioneered and excels in. He was especially good in a robust performance of "The Shooting of Dan McGrew". He danced superbly his choreographic gem "Spring", a light-footed parody of all the dapper soft-shoe dancers who tripped in the hey-day of vaudeville.

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Several Stone-Camryn veterans essayed solos usually done by Camryn. William Maloney danced the three masked "Ditties" with limbs as expressive as the caricatured masks.

Notable in the assisting group were Polly Harding, Karen Krych and Toni Kutyna.

Ann Barzel.

Notes on "IN MY LANDSCAPE"

By Martha Woollett

The ballet is concerned with the never-ending and often inarticulate cry of the artist to be listened to and to be understood, a cry that has its beginnings in unremembered time and its ending never. So it is correct that it begin involved with circular action and end on hope which never really has a finish.

While in the same general balletic category as "Like a Weeping Willow", "Landscape" has not the brilliant clarity of the former...but the fault, if fault it is, lies in the almost impossible task set for himself by the choreographer. If, as I feel, the ballet is largely autobiographical, these cries are too close, too painful and too personal to translate clearly to an audience. This being the case, then certainly "Landscape" even in its moments of unclarity was being true to itself. But these moments occurred only up to the struggle between the two natures, then everything fell into place completely.

There is so little space between the teller of his own tale and his audience. You are too close to your own hurts and happinesses, altho you'd like to shout them from the house tops and share with the world...somehow the sound is lost. Thus a self-enacted self is at a severe disadvantage. It may be an autobiography needs a sort of second world to live thru. In other arts this is the world of frame and gallery, editor, typesetting and galley proofs, bookcovers, 85 men and a baton or a Steinway.

For one, and as far as I'm concerned Walter Camryn has no peer in this...who can take Americana, respect it so much but laugh at it...reconstruct it's foolishness but love it's roots...and the go over to the other side of the fence and

produce things like "Landscape" and "Weeping Willow" well, this is a gift you don't come upon often.

In a small amount of space you can't take into account everything that made up the fabric of "Landscape". It had a distinguished original score that integrated beautifully with the subject and the movement. The elegant lyric quality of Jane Bockman's dancing was a delight as it always is and there was one in the ballet who is so wonderfully aware that dance extends beyond arms and feet...the expressively lighted and shaded face of Frumeth Hirsh. And in my notebook I've put down a name "Lauriel Parker" to watch.

I'm not one who has ever held with the speaking dancer, or words used at all with ballet but when the Stone-Camryn group does it I back down. Two things are responsible for this, first the impeccable good taste in the words used, second the training of the dancer in this difficult technique. The Gertrude Stein excerpts for "Landscape" were no exception.

A Note from John Palmer, a well-known teacher and advisor for the Arts Club

"Consider this a hundred gun salute for the splendid qualities of your ballet. They deserve it richly. Subject, invention, and performances were imaginative and masterly. Lora's music was from her top drawer. All of you really achieved a "summit" of distinguished artistry which was an unusual experience."

A PERFORMANCE ON JULY 12th, 1845.

The lovely Chalon print, which hangs on our front wall in the waiting room, of the "Pas de Quatre", is not just a figment of the artists imagination but a very beautiful record of an actual performance - a hundred and fifteen years ago this month.

On July 12th in 1845 at Her Majesty's Theatre in London, Benjamin Lumley presented four of the greatest ballerinas of that time in a single divertissement. In our time we have seen performances of "Pas de Quatre" with many combinations of stars. The first reconstructed version

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was done by choreographer Keith Lester for the Markova-Dolin Company in 1936 with Molly Lake, Diana Gould, Kathleen Crofton and Prudence Hyman. On August 26th in 1946, Keith Lester staged it for Ballet Theatre in London with Alicia Alonso, Nora Kaye, Barbara Fallis and Lucia Chase dancing the performance. Since that time many illustrious casts have danced the charming piece, and yet, I imagine that the very first performance way back in 1845 was the most fabulous of all.

Lumley, the director of Her Majesty's Theatre conceived this fantastic idea of presenting the four greatest dancers of the day, Marie Taglioni, Fanny Elssler, Carlotta Grisi and Fanny Cerrito in one ballet. The realization of this project presented many obstacles, naturally, money was the least of the worries for Her Majesty's Theatre was very rich. The difficulty was persuading these ladies to appear together, in close proximity where the public might pass judgment on their performances. Each dancer considered herself without rival.

Taglioni and Elssler were without doubt the reigning stars of that day and the thought of presenting them together was too fantastic, so Lumley, made his first concession by scratching Elssler and replacing her with Lucille Grahn the Scandinavian star. Carlotta Grisi and Fanny Cerrito made no objection.

The next difficulty was choreographer Perrot in devising a ballet in which each star was presented with agreeable and effective enchainements. Actually, Perrot must have been the greatest diplomat of all time for everything seemed to be working out to perfection until the order of their appearances was to be decided. Taglioni because of her longer career was unquestionably to be given the place of honor, the last variation. The others were brought into accord by Lumley suggesting that the oldest take the choice position - at this - all three drew in and Perrot himself decided their order of appearance. The first performance took place before a house crowded to suffocation on July 12th in 1845.

The success of that evening is now unique in the history of dance history and no one could honestly choose between the dancers, each one seemed perfection.

A critic of "The Times" reported this evening -

"When the curtain rose for the impossible pas de quatre and the marvellous four entered, all in a line, hand holding hand, as a testimony of amity, the house burst forth into a tumult, not only of admiration, but of amazement...The audience were all in expectation as to what would happen under circumstances so unparalleled, and the partisan feeling doubtless worked high in many a bosom! .. The slow movement of the pas began, and the four ladies formed in a series of groups, matchless for taste and elegance, Taglioni usually occupying the central position. Then came the quick movement with the variations...now was the question to be decided how each would put forth her strength. Taglioni displayed all her commanding manner, relying much on that advancing step of which, we believe, she was the inventor, and astonishing by some of her bounds. Lucille Grahn, a disciple of the same school, danced with a breadth and vigour which showed a determination not to be outdone by her elder competitors. Cerrito entered the contest with that revolving step which invariably delights; and Carlotta Grisi, forming a striking contrast, gave a piquant, coquettish sort of variation, with her wonted fascination....."

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MOVIES to be shown with lectures.

June 30th -

Ballet Girl (Royal Danish School)
Great Ballerina (Ulanova)
The Eternal Circle (Kreutzberg)

July 7th -

Appalachian Spring (Martha Graham)
Makeup for the Theatre

July 14th -

Ruebens (Venice Film Festival)

July 21st

Graduation Ball (Ballet Russe)
The Strollers (Moiseyev)
In The Park (Marcel Marceau)

July 28th -

Renoir to Picasso

August 4th -

Dancers World (Martha Graham)
A time for Bach (Bach Aria Group)